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CATHEDRAL CITIES OF ITALY. By W. W. COLLINS. New York: Dodd, Mead & Co., 1911.

Here is a beautifully bound, printed, and illustrated volume to give to the traveler. The author makes his own sketches—in the main very charming and well reproduced—and writes a thin, informative text to hold the illustrations together. How any artist could write of the churches of Milan and Pavia and omit the wonderful church of the Certosa with its fine marble façade, it is difficult to understand. Again, one might ask for a more characteristic sketch from Bergamo than that vague outline of the Città Alta seen from the plain below. For example, the fine open stairway of the old Brotello, so reminiscent of the beautiful stairway of the Bargello in Florence, or any scene from the little Piazza Garibaldi, would have been welcome; or the very ornamental Colleone Chapel just beyond, or the façade of the Cathedral, with its fine dome and marble façade. The same complaint holds good of Brescia, namely, that the picture, while charming in itself, is so much a bird's-eye view that it might easily be mistaken for any Italian city. The portal to the Cathedral at Verona is excellently chosen and charmingly executed, as is also the view of the interior of that Cathedral. The Cathedral of Padua, a night scene, comes out rather unimpressive in the print, but we are grateful to the artist for giving us that lovely mass of towers and domes and dreamy cloistral arches of St. Antonio which is perhaps the most charming sketch in the whole volume. Venice is accorded five sketches, of which St. Mark's and the Palazzi Foscari and Giustiniani are really very good—but that to one who has recently looked at Turner's water-color sketches of Venice nothing else has magic. The street scene in Genoa is a sheer delight, only it is more characteristic of Naples, with its gay-colored clothes waving like banners in the air, than of Genoa; and the portals of the Cathedral are excellent in color and drawing. The porch of the Cathedral at Lucca, the lovely picture of huddled, irregular roofs, which is the old town of Perugia, the Portà Suzanna, its high Gothic arch letting through a wonderful blue sky with masses of cotton-wool clouds, the market-place, and the brown, monastic walls of Siena lightened by masses of pink laurel below, the soft light on the Cathedral aisles melting the black and white stripes into a unified glow of blue and violet, and beyond all the beautiful glimpse of Orvieto set on its steep, brown rock, these are pictures to set the traveler's heart to beating fast and his soul to yearning over the magic land which is still the home of beauty. This is a gift-book, and one to praise without stint.

THE LURE OF THE GARDEN. By HILDEGARDE HAWTHORNE. New York: The Century Co., 1911.

Here is a book which should have been the most delightful gift-book of the season. Miss Hawthorne has done her part, but the illustrations are shocking. Who ever heard of illustrating that riot of color, a garden, in black and white? What on earth has black to do with a garden at any time except in Shelley's "Dream"? The volume purports to be "Illustrated in Full Color by Maxfield Parrish, Jules Guérin, Sigismond de Ivanowski, Anna Whelan Betts, and Others." Out of forty-eight

illustrations there are fourteen badly printed color-pictures, and three of these are done in only one color. The black-and-white prints, done apparently in many cases from poor photographs, are a blot upon the whole book. Compare this book with George Elgood's wonderful book of *English Gardens*, and *Italian Gardens*, or his delightful illustrations to Maeterlinck's *Old Fashioned Flowers*, and we see where this volume fails.

Under such headings as *Our Grandmother's Gardens*, *Washington's Garden*, *Childhood in a Garden*, *The Social Side of Gardens*, *Gardens and Gossips*, *Gardens of Some Well-Known People*, *Some Garden Vices*, *Gardens in Literature*, *Garden Gates*, *Gardens Public and Botanical*, *Winter Wonder*, *Possibilities of the Future*, Miss Hawthorne chats sagely and pleasantly of one of the most delightful of topics. She talks of old Salem Gardens frequented by Nathaniel Hawthorne; of the Cornish Gardens belonging to St.-Gaudens and Rose Nichols; of Mrs. Wharton's garden in Lenox and Mrs. Jack Gardiner's garden in Brookline. A child's inherent right to a garden is one of her claims, and a charming chapter deals with the gardens of literature; nor does she omit a Persian garden, the Countess of Bedford's garden, and the tea-gardens in Walworth praised by Hazlitt, Charles Dudley Warner's Garden of the Golden Summer, and the more recent *Garden of Allah*.

A GARDEN OF PARIS. By ELIZABETH WALLACE. Chicago: A. C. McClurg & Co., 1911.

Elizabeth Wallace, who writes the short, slight, touching essays in this tiny volume, must have lived once in a serious-fronted house on the Rue des Saint Pères, but her bedroom window looked out on a garden—"a wonderful and precious place, more silent and cool because so fearfully near the tumult and the glare." It was a garden full of splendid tall trees and carpeted with velvety grass, surrounded by convent walls, and gleaming with forget-me-nots, pansies, roses. From here the author makes trips to Fontainebleau, describes the garden of Tante Placide's gentle heart, or discourses in the garden of the Vanity of Learning and the inevitable shadows in the garden of Life. Tender, evanescent, slight, and gentle, these essays in and on a garden have a very special charm, and once again it is a pity that they are not better illustrated.

SURFACE JAPAN. By DON C. SEITZ. New York: Harper & Brothers, 1911.

This handsome book, illustrated by color-photographs, is one of the most satisfactorily illustrated books of this season. Mr. Seitz's commentary is light and readable, the first natural observations of a foreigner visiting Japan. It is readable, entertaining, and just what the outsider cares to hear of an unvisited and unknown country. Profanity and abuse being practically unknown in Japan, Mr. Seitz gives an extract from Kelly and Walsh's Japanese *Phrase-Book* of such remarks and terms as may be used to relieve the feelings of the aggrieved. He makes some profound comparisons between the social conditions of the